



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2018

ART

History and Appreciation of Art

Higher Level

150 marks are assigned to this paper, i.e. 37.5% of the total marks for Art

Thursday, 14 June

Afternoon, 2:00 – 4:30

Instructions

Answer **three** questions as follows: one from Section I (Art in Ireland), one from Section II (European Art 1000 AD - Present), and one from Section III (Appreciation of Art).

All questions carry equal marks (50).

Sketches and diagrams should be used to illustrate the points you make.

Refer where indicated to the *illustrations on the accompanying sheet*.

Section I – Art in Ireland

1. Name, describe and discuss the **two** artefacts *illustrated on the accompanying sheet*. In your answer refer to the period in which they were made, form, function, decoration and the techniques used in their production.

and

Briefly describe and discuss **one** other named artefact from this period in Ireland.

Illustrate your answer.
2. Developments in both the structure and the decoration of stone carving from the 6th century onward resulted in the magnificent stone artefacts of the High Christian period. Discuss this statement with reference to **two** named stone crosses that you have studied. In your answer refer to the form, structure and decoration of each of the examples you have chosen.

and

Briefly describe and discuss the functions of Irish High Crosses.

Illustrate your answer.
3. The art of manuscript illumination reached its pinnacle in the 8th century with the creation of the Book of Kells.

Discuss this statement with reference to the *illustration on the accompanying sheet*. In your answer refer to subject matter, composition, colour, materials and the techniques used in its production.

and

Briefly describe and discuss **one** other named Irish manuscript that you have studied.

Illustrate your answer.
4. Describe and discuss the architectural features of **one** named Irish building in the Palladian style and name its architect(s). In your answer refer to the structure, layout and the architectural features of the building.

and

Briefly describe and discuss **two** common interior decorative features of another named Irish Georgian building.

Illustrate your answer.

5. “The O’Connell Monument” by John Henry Foley (1818-1874) *illustrated on the accompanying sheet* is an imposing commemorative public sculpture. Discuss this work with reference to the subject matter, composition, form, style and location.
and
Briefly describe and discuss **one** other named example of Irish public sculpture that you have studied.
Illustrate your answer.
6. It is the landscape of the west of Ireland, reduced to key essentials of shape and colour, that defines the artwork of Paul Henry (1876-1958). Discuss this statement with reference to “*Evening in Kerry*” *illustrated on the accompanying sheet*. In your answer refer to subject matter, composition, style, technique and colour.
and
Briefly describe and discuss **one** other named work by Paul Henry.
Illustrate your answer.
7. Choose **one** of the following:
- James Arthur O’Connor (1792-1841)
 - Frederic William Burton (1816-1900)
 - Sarah Purser (1848-1943)
 - Roderic O’Conor (1860-1940)
 - John Behan (b.1938)
 - Dorothy Cross (b.1956)
 - Geraldine O’Neill (b.1971).
- Describe and discuss the work of your chosen artist, making detailed reference to **two** named works by that artist. In your answer refer to subject matter, style, media/materials, techniques and influences.
Illustrate your answer.

Section II – European Art (1000 AD – Present)

8. The design possibilities of new building techniques united art and architecture in the churches and cathedrals of the Gothic period.
Discuss this statement with reference to **one** named Gothic church or cathedral that you have studied. Refer in your answer to techniques, structure and decoration.
and
Briefly describe and discuss the treatment of the human figure in **one** named Gothic sculpture.
Illustrate your answer.
9. The Renaissance artist Sandro Botticelli (c.1445-1510) is best known for his mythological subject matter, stylised figures, storytelling and symbolism.
Discuss this statement with reference to **one** named work by Botticelli. Refer in your answer to subject matter, composition, techniques and treatment of the human figure.
and
Briefly describe and discuss **one** other named painting by Botticelli.
Illustrate your answer.
10. The altarpiece “**Assumption of the Virgin**” by Titian (c.1488-1576) *illustrated on the accompanying sheet*, is a towering composition where colour and scale portray great emotional power and drama.
Discuss this statement with reference to subject matter, composition, style, colour, light and techniques.
and
Briefly describe and discuss **one** named work by another High Renaissance artist.
Illustrate your answer.
11. Scenes of everyday life were central to the work of Johannes Vermeer (1632-1675).
Discuss this statement with reference to “**Woman Holding a Balance**” *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style, techniques and the treatment of the human figure.
and
Briefly describe and discuss **one** other named work by Vermeer.
Illustrate your answer.

12. In his work Edouard Manet (1832-1883) challenged traditional ideas about art. Discuss this statement with reference to “**Le Déjeuner sur l’Herbe**” *illustrated on the accompanying sheet* and refer in your answer to subject matter, composition, colour, style and techniques.
and
Briefly describe and discuss **one** other named work by Manet.
Illustrate your answer.
13. “**Mont Sainte-Victoire**” by Paul Cézanne (1839-1906) *illustrated on the accompanying sheet* shows an analytical approach to nature combined with an in-depth understanding of form and colour. Discuss this statement and refer in your answer to subject matter, composition, form, colour and techniques.
and
Briefly describe and discuss Cézanne’s influence on artists of the 20th century.
Illustrate your answer.
14. Answer (a), (b), and (c).
(a) Choose and name a work by **one** of the following:
 - Brunelleschi (1377-1446)
 - Peter Paul Rubens (1577-1640)
 - Caravaggio (1571-1610)
 - Auguste Rodin (1840-1917)
 - Lucian Freud (1922-2011).
(b) Describe and discuss the work you have chosen in detail, making reference to the artist, subject matter, style, composition, materials, techniques and the period in which the work was produced.
(c) Name and briefly describe and discuss **one** other work by the artist you have chosen.
Illustrate your answer.
15. Answer (a), (b), and (c).
(a) Discuss the development of **one** of the following art styles or movements:
 - Impressionism
 - Fauvism
 - Surrealism
 - De Stijl.
(b) Describe the main characteristics of your chosen style or movement.
(c) Describe and discuss **one** named work by a named artist whose work is typical of this style or movement.
Illustrate your answer.

Section III – Appreciation of Art

- 16.** The primary objective in the design of an art gallery, museum or interpretive centre is to create a space for the interaction of people with artworks/artefacts.
Discuss this statement with reference to a named art gallery, museum or interpretive centre that you have visited. In your answer describe and discuss **two** named works and refer to the ways in which the use of the space affected your interaction with these works.
and
Briefly outline your visual concepts for the layout of a school-based exhibition of student art work. Give reasons for your design decisions.
Illustrate your answer.
- 17.** The work of a costume designer is fundamental to developing the characters within a movie.
Discuss this statement with reference to the costumes in **one** named live-action movie and refer in your answer to the concepts, materials, colours and their visual impact.
and
Briefly outline your visual concepts for a costume design for a named character based on a novel or play from your Leaving Certificate course.
Illustrate your answer.
- 18.** The design of a book cover should be an extension of the writer's or author's voice by reflecting the subject matter, atmosphere and content of the book.
Discuss this statement with reference to the **illustration on the accompanying sheet**.
In your answer refer to imagery, layout, typography and colour.
and
Briefly outline your visual concepts for the cover of a book about your local area.
Illustrate your answer.
- 19.** Modern product design can be imaginative and innovative while still being functional.
Discuss this statement with reference to the images **illustrated on the accompanying sheet**. In your answer refer to form, function, colour, style and materials.
and
Briefly outline your visual concepts for a student's desk organiser. Give reasons for your design decisions.
Illustrate your answer.

20. The aim of designing and landscaping public parks and green spaces in towns and cities is to provide a facility for use by all the community.

Discuss this statement with reference to **one** park or green space with which you are familiar. In your answer refer to location, function and amenities provided.

and

Briefly outline your visual concepts for a seating and/or eating area to be placed within your chosen park or green space.

Give reasons for your design decisions.

Illustrate your answer.

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